



CARD.

CONCISE REMARKS

ON

**THE DELINEATION OF CHARACTER
AND CARICATURE.**

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THE
MINIATURE PAINTER'S
Manual.

CHAPTER I.

MATERIALS REQUIRED FOR PAINTING
FROM LIFE.

To those who have attained sufficient practice in the art of drawing to be able to copy heads from large chalk drawings or plaster casts with freedom and accuracy, and have acquired some knowledge of light and shade and of the proportions of the human figure, the remarks in the following pages, it is

hoped, will prove most beneficial. It is presumed that few students would venture to draw from life until they had acquired considerable experience in the delineation of inanimate objects.

Many of the authors on the art of drawing and painting commence by describing the pigments used in the production of colours, and detail the process of preparing them. This information may be of advantage to those who have attained proficiency in the art of miniature painting, as by a knowledge of the chemical properties of those materials from which colours are obtained, and the modes of preparing them, they will be enabled to produce more brilliant colours for particular purposes than can be procured from the artist's colourman. These directions, however, would tend rather to confuse than assist the amateur or even the professed miniature painter who is not much advanced

in the art, and has time and money at command. The colours that are generally and readily to be had at any respectable fancy stationer's will be found amply sufficient for executing any subject described in the following lessons.

The ensuing list contains the names of all the colours required by the student:—

Blue: Indigo, Prussian blue, cobalt, ultramarine.

• *Red*: Indian red, vermilion, lake, carmine.

Yellow: Ochre, gamboge, raw sienna, chrome.

Brown: Burnt sienna, umber, sepia.

Black: Indian ink, lamp-black.

Permanent White:

From these colours any tint required for flesh or drapery may be formed. There are only two amongst them that are expensive, viz. ultramarine and carmine; but these are so little required that a very small cake

of each will last a long time. The expense, therefore, need not deter the amateur from pursuing this most interesting branch of the art of drawing.

There are a number of compound tints prepared by the artist's colourmen according to the fancy of different professors of the art; but these would be worse than useless to a beginner, as he would be induced to rely upon them for producing certain effects instead of forming them himself upon the palette, which is the best method to insure an imitation of the various tints to be found in nature.

The brushes or pencils required for miniature painting are made of camel's hair or sable's. Those made of the latter, though more expensive, will be found the most useful; they are more springy, and the hairs do not separate as in the common camel's-hair brushes. In choosing either

kind, the purchaser should try the brush by wetting it, and after pressing out the water by passing it between the lips, should touch the thumb-nail with the point: if, on taking it away, it spring back without the hairs separating, it is fit for the purpose. The hairs should not project far from the quill. A well-made brush should appear

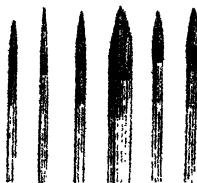
Fig. 1. as in the annexed figures. But



if, when the pencil is wet, the hairs separate, and are with difficulty brought to this shape, it is unfit for use. Some painters use very small pencils, according to

their style of finishing. The brushes most useful for stippling on the face are about the

Fig. 2. size of those in *fig. 2*. The



larger brushes are used in back-grounds or drapery.

The palette that usually

accompanies a box of colours will be found too small for mixing the numerous tints required in painting from life. An earthen palette is better than one of ivory; the latter is too transparent to reflect the tints correctly, and it absorbs the colour.

In drawing from nature, the desk or drawing-board should be a little more elevated than is required in writing. A plain deal board, about two feet long, eighteen inches wide, and an inch in thickness, and covered with green cloth, will form an excellent desk. The drawing may be fastened to it with pins, and can be raised or lowered according to the position of the sitter.

CHAPTER II.

DRAWING AND PAINTING THE PROFILE OF THE FACE, FROM LIFE, ON PAPER OR CARD-BOARD.

IN commencing the study of drawing from life, the learner will find it advisable to draw the profile of the face, selecting a sitter with a strongly-marked angular countenance, something of the character of the

Fig. 3.



annexed engraving. Elderly persons are much more easily painted than young ones; their features are more prominent, and the lines more defined.

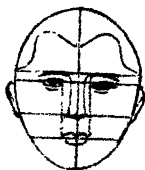
If the student attempts to portray flat inexpressive features, it is probable he will find great difficulty in obtaining a likeness, and may therefore become dissatisfied with the pursuit.

Previously to placing the sitter in position, all the necessary materials should be prepared, so that the attention of the artist may not be withdrawn by having to seek for any thing. If the room where the likeness is to be taken has two windows, one should be entirely darkened, the other about half way up, that the light may come from one direction and fall immediately upon the sitter, whose head will thus be in strong light and shade. By this means the picture will not only be more bold and animated, but much easier of execution than if the outline was less defined in consequence of the diffusion of the light. The sitter being properly placed, observe the height of the head. If he is

tall, the head must be considerably above the centre of the card-board ; if short, it must be near the centre.

Before entering on the directions for drawing the face, it is necessary to remark that if the student intends to adopt miniature painting as a profession, he should study the anatomy of the human head, or at least make himself acquainted with the names, shape, and use, of the bones and muscles of the face. Students of this class would of course seek for more extended information on this subject than could be afforded in a work like the present ; but those who have

Fig. 4.



not time or inclination for the study of anatomy, will be enabled to place the features of the face in their true position by studying the annexed diagram.

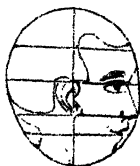
The outline of the above figure is in the form

of an egg. The broad or upper end represents the general form of the head ; the small end the shape of the lower part of the face. The oval is divided by drawing a perpendicular line through the centre. This line is intersected by an horizontal line, also drawn through the centre of the oval. Divide the space between the centre and the lower end of the oval into two equal parts, and draw a line across the oval parallel to the line in the centre. Divide the space from the centre to the upper part of the oval in the same way. The upper division will shew the space from the crown of the head to the top of the forehead ; the second division the forehead to the eyes ; the third the length of the nose and ears ; and the lower division the space occupied by the mouth and chin. In the diagram the lower division is subdivided into three equal parts. On the first is placed the space between the lips ; the

second is occupied by the hollow between the lower lip and the chin; and the third division by the chin. The third division of this diagram is subdivided by dotted perpendicular lines into five equal parts. The centre division contains the nose, and the divisions on either side the eyes.

Fig. 5.

Fig. 5 is the same diagram in profile. In this it will be seen that the eye is on the centre line, and that the lower end of the nose, the tip of the ear, and



that part of the skull joining the neck, are all placed on the line beneath the centre. By attentively studying these diagrams, the learner will know where to place the several features of the face. This of course is to be taken as a general rule, which does not apply to all faces; but the deviations are seldom observable; where they occur, they are exceptions to the rule; and the true marking

of this irregularity will tend greatly to produce the perfect likeness.

Commence by drawing an outline of the form of the head and face the profile of the clergyman, *fig. 1, plate I.*, very lightly. Divide this rough outline according to the preceding diagram, taking care that the eye is on the centre line. Observe that the lower end of the ear and nose and the back of the head are on the same line. Being satisfied that the divisions of the face and the markings for the features are all correctly placed, proceed to draw the true form of the features in the various divisions. Commence at the forehead. Observe whether the outline projects or recedes, and how far the eye-brow is from the centre line. Draw the curve correctly between the eye-brow and the tip of the nose. The whole of the nose will be placed in the next division. Observe the form of the outline; draw it very lightly, so

that you may alter and amend it at pleasure. Then proceed with the lower division; observe how far the upper lip projects beyond the lower, and the true form of the chin and the lower jaw-bone. The attention must be directed to the features in the separate divisions, as if each were to form a simple drawing. If they are not thus divided, the curved line forming the outline of the face will be too long and complicated for the learner to delineate it correctly. By practice, these divisions of the head will become familiar, and there will then be no necessity for forming them on the drawing. In the early attempts they will be found particularly useful, but they should be drawn so faintly as not to appear in the advanced stage of the picture.

Having drawn the outline of the face, next draw the large masses of hair. Observe that the hair all comes from one point at the back of the head. Do not think of forming

hair, but only a free outline of the various masses presented to the eye. Then proceed with the forehead, marking lightly all the shadows formed by the projecting bones. Next proceed with the eyes; do not draw them with a hard outline, but with loose sketchy lines. Be careful in observing how far from the eyelid the pupil of the eye appears. Much of a likeness taken in profile depends upon attention to this point. All persons are aware that it is the eye which gives character and animation to the face. A full convex eye will appear as in *Fig. 6*; a flat eye as in *Fig. 7*. Mark lightly with

Fig. 6.*Fig. 7.*

the pencil the shadows under the eyes and nose. Draw the outline of the lips with a light flowing line. Mark the form of the

opening between the lips : the likeness will greatly depend on the shape of the mouth ; it must therefore be particularly attended to. Observe the shadow under the cheek-bone, and draw the ear distinctly, but not too dark.

All the parts in shade must be slightly shaded with the pencil. At this early stage the artist should be quite satisfied that he has obtained a correct drawing of the outline, and the light and shade of the face ; as it will be useless to proceed until he has done so. Observe carefully the form of the head, and that it does not terminate lower than the ear. Let each mass of hair be drawn from the crown of the head, and flow freely over the forehead. Mark the dark broad shadows strongly with the pencil. Next sketch the drapery as lightly and as freely as possible ; copying all the folds and indentations. Take care to get the distance correctly between the ears and the shoulders. Let the whole

terminate in loose sketchy touches, without any defined outline.

It is not advisable for the beginner to carry his drawing much below the shoulders, as great skill and considerable practice are required to draw the arms and hands. The observations in this lesson, therefore, apply to the face only.

Before showing how to colour the drawing, it may be necessary to make the reader acquainted with the technical terms used in colouring, and to endeavour to explain their meaning. A simple tint means a strong or light application of one colour without mixture with any other. Thus, we say, a tint of lake, a tint of indigo, or of any other colour. A half tint is the tint previously used, lowered to half the strength by water. Colours are said to be cold or warm: all colours inclining to grey or blue are cold; all inclining to yellow or bright orange are

warm. Thus, if in a purple shade we require a cold tint of lake, this colour is mixed with indigo to the proper strength. On the contrary, if a bright warm tint is required, the lake is mixed with gamboge. Neutral tints are composed of colours that so oppose and subdue each other when mixed together, as to form a shadow for any colour that is washed over them. Thus, a little Indian red and indigo, being mixed together, form a greyish red, which makes a fine neutral tint for trees, and may be used as shade for the brighter tints of green or burnt sienna. Indian ink and lake, in proper proportions, form a fine purple neutral tint for flesh.

To return to the drawing. Rub on the palette a small quantity of Indian ink and lake at a distance from each other; then dipping a middling sized brush in water, take up with it a little of the lake and work it out of the brush upon the palette. Take

a little of the Indian ink and mix with ft. When this is done, try it upon paper and lower it with water till the proper strength of the tint is obtained. With this tint wash over all the parts in shade ; then observe the parts that more strongly project, and make touches upon the tint previously laid on with the same tint. These touches must not be a wash, but are to be applied quickly in lines or hatches till the shadow in every part is as dark as required. When this is done, observe the colour under the eyes ; if the face is young, there is generally a little grey under the lower eyelid ; if that of a man, a wash of grey may be taken over the upper lip and the chin. A light tint of yellow ochre is washed over the side of the nose, with the exception of a white spot left on the most projecting part of it. The eye is next coloured : if blue, with a light tint of Prussian blue ; the darkest part with Indian ink. If

the hair is brown, observe its colour where the light sparkles upon it ; mix a tint with sepia, yellow ochre, and a little blue ; try it upon waste paper till you think you have obtained the tint ; with this wash the hair all over. The tints before applied to the face being now quite dry, a very light tint of vermilion may be washed over them to blend them together. A stronger tint of vermilion may be applied to the lips. The colour on the cheeks, if very bright, may be applied with a few touches of carmine. The dark touches on the eyelids are lake and Indian ink, and the same on the nostrils and the dark touches between the lips. The dark shadows on the hair may now be applied, taking care not to go over the strong lights. When the shadow upon the hair is dry, it may be heightened in the darkest parts by applying a little diluted gum arabic. Unless the face is coloured very strongly, it will not be advisa-

ble to colour the dress; it will appear best as a pencil sketch, as the dark opaque colour used for drapery would overpower the colouring on the face.

It is impossible to convey by words an adequate idea of the variety of colours or tints required in painting the human face; a description, therefore, of the process in colouring the profile of a person of fair complexion with light brown hair will suffice to shew the method of applying the colours.

The finishing touches are given by applying a strong varnish of gum on the darkest shades of the hair, the pupil of the eye, the darkest part of the nostril, and between the lips. By this method the whole will appear bright and spirited.



CHAPTER III.

DRAWING AND COLOURING THREE QUARTER AND FRONT FACES; CHARACTER, POSITION, &c.

AFTER practising upon heads in profile for some time, and attaining a facility in blending the various tints, the student may proceed to draw the whole of the face. This will be found to require greater attention than the profile to obtain an accurate and what is usually called a striking likeness. Before the student commences the drawing, he should well study the character of the face which he is to depict, that he may place the sitter in that position which will best display the features. For instance, should

the head be of an angular character, like that of George the Third, it will be advisable to turn it so that the peculiar outlines of the nose and forehead may be distinctly marked. This observation will be better exemplified by observing the portraits of the

Fig. 8. Duke of Wellington. Among the



great number of portraits of this distinguished personage, all those in which he is depicted looking directly forward are unpleasing; though they may be correctly drawn and coloured, they look tame and spiritless. Those, however, which are drawn with the face a little turned towards the shoulder have a pleasing appearance and are recognized at a glance. The reason of this is obvious. The individuality in the Duke of Wellington's countenance consists in the receding forehead and the curve of the nose, points which are in some

degree lost when he is portrayed looking directly forward, or with what is called a full face, but which are distinctly marked when they form part of the outline of the picture. In heads possessing the Grecian contour,—that is, where the nose is straight, the forehead upright, and in which the whole of the features are regular and range nearly in a straight line, as in *fig. 9*,—it gene- *Fig. 9.*

rally happens that the face is oval or shaped like an egg; a countenance like this, exhibiting nothing striking in the outline, is best dis-



played by a front view. In some cases, where a feature is too large or too small, the artist should consider how this defect may be softened without detracting from the likeness. It is an old and true observation that no one ever yet sat for his portrait that did not desire a pleasing resemblance. Many

persons have a short thick nose terminating in a knob, as in *fig. 10*, and as this unpleasant feature would be displayed more strongly if the head approached the profile, so it would be less observable if the face was drawn looking directly forward. All the best portraits of George the Fourth were drawn full-faced for this reason.

Fig. 10.



Obliquity of vision and particular marks in the face must be attended to before the sketch is made, and heightened or softened according to the judgment of the painter. History tells us that Cardinal Wolsey had lost an eye, a fact which we should not have learnt from his portraits painted from life, as Holbein and other artists took care to throw this defect in shade by drawing the head nearly in profile. Enough, however, has been said to direct the attention of the stu-

dent to the position of the sitter, and we will therefore proceed to the drawing of the three-quarter face. *Fig. 2, plate I.*

In drawing portraits upon finely pressed Bristol board, it will be advisable not to extend the size of the head beyond that of a half-crown piece; if it be larger, it will require much stronger light and shade to produce effect than can be easily imparted by a beginner in water-colours upon paper: if it is much smaller, it will be better to paint it upon vellum or ivory.

Commence the portrait, *fig. 2, plate I*, by drawing a faint outline of the head. Refer to the diagram at page 9, and draw a very slight line across the part where the eyes are to come. Proceed in the same way with the nose, mouth, and ears. When you have made a very slight sketch of the position of the features, and are satisfied that the proportions are correct, mark the place

to which the hair extends. You will now have a very light sketch of the head. Do not make any hard determined lines, but let the pencil fall on the paper as lightly and as loosely as possible. The lines should be so faint as not to require being erased by the Indian rubber. If they appear when the colour is applied, they will be of so faint a grey as to give the appearance of stippling with the brush, and make the work look more elaborately finished. Any attempt to erase the pencil marks from the paper will spoil the surface and render it unfit to paint upon. When the sketch is so far satisfactory, and the outlines of the features are sufficiently defined, proceed to wash in the large masses of shade with a light neutral tint formed of lake and Indian ink. Heighten the shadows in the darker parts by going over them again with the same tint. Then make the light tint for the hair, which take all over the

head. The colour of the eyes should then be applied. Light tints must now be applied to various parts of the face as they present themselves in nature; these should not be washed in, but laid on with small hatches or short lines with delicacy and rapidity. When the first tints are applied all over the face, proceed to strengthen the more prominent features, commencing with the eyes. The touches must be made with a neutral tint of Indian ink and lake, but the lake should preponderate. Observe the shape of the eyelids; which are in no case to be formed by hard curved lines, *Fig. 11.*

as in the annexed cut, where the whole of the pupil of the eye seems to glare between two pieces of iron wire.



The thickness must be shewn by a succession of lines according to the shape of the eye. Due notice must be taken of the

shadow of the upper eyelid on the pupil, and also of the bright light which always gives life to the eye. The

Fig. 12.

annexed cut will shew what is meant by the thickness of the eyelids, and also the



light upon the eye. Attention must be paid to the shadow on the end of the nose, the nostrils, and the ears. The lips are tinged with light touches of vermillion and shaded with neutral tint. The broad shadow on the hair should now be washed in, and the darkest shade touched upon it, taking care to leave the bright lights sparkling and clear.

This is the usual process of drawing and colouring a miniature on Bristol board. If the student can obtain the likeness and keep the colouring clear, this is all that is required. The more sketchy and free the picture appears, the better it will be. If he attempts

to make the drawing appear more finished by stippling upon it, he will run great risk of destroying the likeness. The dress should be kept as light and as sketchy as possible. If any colour is applied to the coat, let it be a very light neutral tint ; but in early drawings for practice, the dress, ornaments, &c. had better be left in the pencil lines only, as it is very difficult for a beginner to apply colour to such articles without overpowering the colouring on the face.

CHAPTER IV.

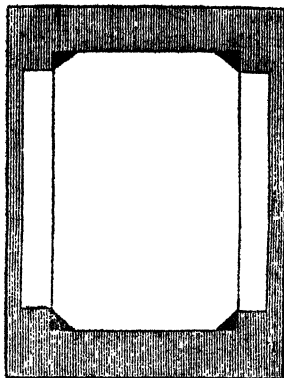
MINIATURE PAINTING ON IVORY.—PREPARATION OF IVORY, AND FIRST SITTING.

As the clearness and brilliancy of a miniature painting on ivory depends in a great degree upon the quality of that article, it is necessary to be particular in its choice and preparation. Leaves of ivory can be procured either of the artist's colourman or the ivory-turner. They should be thin and transparent where the grain runs evenly. If the picture is to be of a large size, it will be difficult to select a sheet of ivory with an equal grain throughout; but it must be clear and transparent in the part where the face is to appear. Leaves that look thick and

cloudy when held up to the light, and in part nearly opaque, are unfit for use. The preparation of the ivory after it is cut into leaves is simple. The scratches and marks left by the saw must be scraped off either with a sharp knife or a piece of broken glass; the latter is best for the purpose. When the ivory is scraped pretty smooth, it should be placed on a flat clean board, and, some clean water being dropped upon it, rubbed with pumice-stone on both sides until all the marks of the saw or the knife disappear. It should then be placed for a few minutes in the sun to bleach. If there is no sunshine, it can be bleached by putting it in white paper beneath a warm flat-iron; but the iron must not be too hot, or else the transparency of the ivory will be destroyed. The warmth of the iron, it is true, will make the ivory appear whiter than by bleaching it in the sun; but the pale warm tint obtained

by the latter method is an advantage to the painter; and a great deal of bleaching is not required. When the ivory, after being bleached by the warm iron, is cold and flat, it will be quite smooth; but it will shine in parts; and in this state would resist the colour. A beautiful grain or tooth may be given to it by rubbing it with the shell of the cuttle-fish quite dry; all traces of scratches will thus be removed. It should then be placed between the leaves of a book, and under a considerable weight to prevent it from warping. It will then at any time be ready for use.


Before commencing a miniature, the ivory must be mounted on a piece of card-board with slits cut at the angles to admit it, as seen in the annexed engraving. The mounted ivory should then be placed on any part of the desk or drawing board most convenient, and fastened down with drawing pins.



• In the following directions detailing the process of painting a miniature on ivory, let us suppose that the student has the high honour of having her Majesty for a sitter, and that the picture is to be the size of the engraving, *plate II*.

Having placed the sitter in a proper position, with the light falling directly upon the head, commence drawing a pencil outline upon writing paper. Any risk of making the drawing too large for the ivory will be

prevented by placing the leaf upon the paper, and passing the pencil on each side of it. Within this square, mark very lightly the place where the head is to appear; take care that it is not placed too high, or else the sitter will appear too tall. Proceed with the outline in pencil, as directed in the preceding chapter. Do not rub out any of the lines, but when you have so far corrected them as to be satisfied with the general appearance, make the outline which you most approve stronger than the others. You need not be particular about drawing the form of the features; all that is required in this sketch upon paper is to get a rough outline of their position. When the sketch is sufficiently finished, pass it between the ivory and the card-board upon which it is mounted; and the ivory, if properly chosen and prepared, will be found sufficiently transparent to allow the sketch upon the paper to be

seen through it. The first outline is thus obtained without soiling the ivory. Make a light neutral tint upon the palette with Indian ink and lake. Use one of the finest sable pencils to form the outline on the ivory. Before applying the neutral tint, try it on the mount to ascertain whether it is of the proper strength, and also to get rid of any superfluous colour, if too much has been taken up. The outline is not to be formed by drawing the brush in hard continued lines over the pencil lines seen through the ivory, but by short hatches or dots, thus. 

No hard thick line can be admitted in paintings of this kind; it would be impossible to make the features blend into each other if any hard line interposed between them.

When the outline of the whole is drawn with neutral tint, remove the pencil sketch, and the light faint outline will be seen upon

the ivory. Proceed to put colour on the pupils of the eyes; then with a number of faint lines of neutral tint draw the thickness of the upper eyelid, the shadow on the nose, and the upper lip. Observe the shadow beneath the chin and also upon the neck; these may all be drawn with the neutral tint. The touches need not be particularly small, but they must be light, and allowed to cross each other freely. Do not attempt to make the shadows as dark as in nature at once, but keep them light and clear. The whole face must be worked up together by degrees; the darkest touches are those that finish the picture. Having drawn the form of the upper and under eyelids by a number of short hatches or lines, wash the brush, and with a light tint of indigo draw the pupil of the eye, not by one round spot, but by a series of touches, taking care to observe its shape, and likewise what portion of the pupil

is covered by the eyelids. You must have frequently observed, in the productions of amateur miniature painters, that they shew the whole of the iris or coloured part of the eye, giving this most expressive feature a rigid staring appearance, never seen in nature. You will observe that the iris of the eye in your sitter is covered both at the top and bottom, and that the thickness of the lower eyelid is distinctly seen.

It is by observing what portion of the iris is covered by the eyelid that the character of the eye is obtained. The eye and the iris may be coloured with a light tint of light red and indigo. The pupil of the eye may likewise be formed with a darker tint of the same colour. Do not attempt to make even the pupil of the eye dark at this sitting, but keep it merely a touch, so that it may easily be heightened at

any time. The touch at the corner of the eye near the nose is a light tint of vermillion.

When the eyes are drawn, proceed with the nose. Draw the outline on the light side with a very light tint of Indian ink and lake. Do not try to get the outline by a slow hard touch, but by several light touches that may afterwards be blended with the flesh tints upon the face. Strengthen the tint a little for the dark side of the nose, the lower end, and the shadow beneath it.

You will now proceed with the mouth, which is the most important feature in producing a likeness, and that which will require the greatest care and attention. It cannot be too often repeated that there are no positive lines in the human face ; yet how frequently do we observe paintings and engravings in which the lips seem bound round as by a cord. Where this is the case it is

impossible the likeness can be good. Commence drawing the partition between the lips ; observe its form and thickness ; talk to the sitter, and notice the form of the aperture while she is attending to your remarks ; she will forget for the moment that she is sitting for her picture, and will allow the lips their natural play, which, from a desire to alter the position of the features as little as possible, most sitters unconsciously do all in their power to prevent. This, I presume, may be the reason why artists of undoubted talent differ so much in their portraits of the illustrious lady who is now ideally sitting for her portrait, no doubt deeming it etiquette not to address her Majesty. Take care that the centre of the aperture is immediately beneath the partition between the nostrils ; if not, it will be out of drawing. You will observe that the lips are a little apart and shew the teeth.

The aperture and the upper and under lips may in the first instance be drawn with the neutral tint of Indian ink and lake, not with hard touches, but with loose sketchy stippling. When the form is obtained, observe the shadows and mark them with the same tint; then stipple over both lips a tint of vermilion.

Having proceeded thus far, you will now find the advantage of having drawn the large masses of shade in the first instance, as the first sketch of the face upon the ivory is now complete, and you have only to attend to the colouring. The forehead is a light pearly flesh tint of vermilion and indigo, stippled very lightly and carried over both the light and shade. A very light tint of blue is required beneath the lower eyelids and on the temple. A tint of vermilion stippled as lightly and as freely as possible over the cheeks and lower part of the face will give life to the masses of shade. A light

tint of yellow ochre may be applied to represent the reflected light upon the side of the face in shade. The pearl tint of vermilion and blue may be stippled over the neck ; and now, if you have paid proper attention, you ought to have a rough likeness of the sitter on the ivory,—not a likeness fit for exhibition, but sufficiently satisfactory to the painter as the ground-work or dead colouring for the next sitting. No person ought to be detained more than an hour at one sitting. When the sitter becomes fatigued, the muscles relax, and the features become dull and languid. The painter will also find that an hour of intense application, in which not a moment can be lost, while the mind is continually employed, every feature being a complete study, is sufficiently fatiguing, and that the relaxation will afford as much pleasure to him as to the sitter.

CHAPTER V.

DRAPERY, JEWELRY, BACK-GROUND, ETC.

PREVIOUSLY to the second sitting the artist may work upon the drapery and back-ground ; but it will be hazardous to stipple upon the face in the absence of the sitter. The dress having been previously sketched in the pencil drawing, it will only be necessary to pass the sketch under the ivory and obtain a light outline of the drapery with the neutral tint upon the ivory. You may now stipple with the large brush the purple of the opera cloak. It will be advisable to proceed differently from the mode pointed out in the face, in which the shadows were first drawn and the colour taken over them.

On the cloak I should stipple the colour first with large free touches, and form the shadows afterwards with darker tints of the same colour. The tint is formed with Prussian blue and lake. You must not attempt to float the colour over this mass, but lay it on in broad free stipples, like the background in *fig. 1, plate III*. The shadows must be applied over it in the same way. Do not be at all anxious about getting the colour solid; if you get it brilliant and the shadows upon it without making it muddy, you will find it very easy to stipple as fine as you please afterwards. The lining of the cloak is shadowed with a warm tint of indigo, light red, and yellow ochre, stippled on freely, leaving untouched the parts that are quite white. The shadows on the lining and also the tufts of fur are formed with the same tint. The dress is a pale primrose, and is tinted with a light tint of gamboge with a

very little blue ; this should be stippled very lightly, so that the tint may just alter the colour of the ivory. It will not be advisable to shade this part of the picture in the absence of the sitter.

You have now to study what kind of back-ground will best suit the subject ; and as the back-ground adds greatly to the beauty of the picture, it will in all cases require the attention of the painter. In the remarks upon painting on paper the meaning of cool and warm tints is fully explained. The tints of the back-ground must always harmonize with the colour of the flesh and the drapery. In the portrait of her Majesty the robe is a pale primrose colour ; the opera cloak is a crimson purple lined with fur ; the complexion is fair, with little colour. If the back-ground were a warm tint, it would overpower the face and make it look ghastly, nor would it accord with the colour of the dress.

A light cool grey tint, supposed to be the colour of the walls of the apartment in which she is sitting, is therefore chosen. Clouding would be quite out of place when the sitter has no bonnet or other covering for the head. There is no part of the picture which a beginner finds more troublesome to execute neatly than the back-ground. Some good miniature painters, whose pictures obtain high prices, never acquire the power of producing an evenly tinted back-ground. The artist will find the difficulty vanish if he proceeds regularly, according to the following directions.

Make a neutral tint with indigo and Indian red ; mix them well together on the palette ; take a large brush and make free broad touches all over the back ground, like those seen in *fig. 1, plate III.* When these are dry, go over the whole again with the same colour, crossing the tint first laid on diago-

nally. The back-ground will now be of the proper colour ; but one part will be lighter than the other, and the spaces between the touches will look uneven. This can be easily altered by stippling upon the light part only with a fine brush with the same tint until the whole becomes solid. The error that beginners generally commit is, stippling finely at first, and, in order to get colour, using the tint so dry that it becomes muddy. Thus great labour and patience are entirely lost, as the picture can never be made to look bright and clear. A person unaccustomed to stippling back-grounds supposes they are produced by an infinite number of dots, when in fact the only parts that require to be worked upon particularly are the spaces between the large touches. This will be seen by referring to *fig. I, plate III.* This is a dark grey tint that will harmonize with almost any subject. At the lower end

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of the tint the broad hatches are seen, purposely drawn at some distance from each other. The spaces are filled up by stippling in the upper part; they can be made light or dark at pleasure according to the colour required. *Fig. 2* is a warm grey tint. In this subject the first hatches are a grey tint formed with Indian red and indigo; in the second (*fig. 3*) a little raw sienna is added to the tint; and it is with this tint, made warmer by the addition of a little more raw sienna, that the fine stippling is executed. *Fig. 4* and 5 shew how clouds are painted upon ivory. They are first laid on in broad masses, and the edges are softened into each other by stippling. *Fig. 6* shews the method of stippling upon drapery. In this figure the bright tints are laid on in large touches all over the curtains. The broad masses of shade, or what painters term the middle tint, are formed with lake and Indian ink;

very little of the latter will suffice. These touches are likewise broad and free, but the brush must not be too full, or the colour will float, and of course wash off the bright tint first applied. The strong shade is formed with the same colours used much darker. The whole is stippled with lake, and with this colour it will be easy to form the watering of the damask or any other figure that may be required. To give brilliancy to the whole, use a little gum-water with the stipple and colours.

The student will observe, from the foregoing examples, that in all back-grounds or draperies the light and shade and middle tint are in all cases laid on in broad free touches rather lighter in colour than the painter may wish them to appear when finished : if attention is not paid to this, the colour of the tint used in stippling will cause the back-ground to become darker than it

was intended to appear, and the general tone of the picture will be altered. The slight sketch at *fig. 7* shews how the touches on the face are blended into the background. The outline of the face being formed with small dots or hatchings, these blend and soften with the touches on the background: this could not be the case if a line were between them. The shadows on the face blend into each other in the same manner.

CHAPTER VI.

MINIATURE PAINTING ON IVORY.

SECOND AND THIRD SITTINGS, FINISHING.

THE back-ground having been painted in the absence of the sitter, the picture is ready for the second sitting. Her Majesty having placed herself in the same position, the painter will now examine every part of his work in detail, commencing at the forehead, which, even in so young and beautiful a sitter, will be found to require careful drawing. Nothing can be done by washing tints now ; all colours must be applied by stippling. The strong shadow at the temple must be softened at the edges by a light grey

tint, which may also be applied to the edges of the shadow between the eyes and the flat part of the forehead: The light parts are stippled with a very light flesh tint formed with yellow ochre and vermillion. The strongest light on the forehead is left the colour of the ivory. Do not quit this part of the face until the whole of the forehead is accurately drawn. Then proceed to the eyes; here the student will find that the dark shadows will require strengthening with a tint of lake and Indian ink. If the shadows are getting too red, do not try to reduce them by adding grey to the tint, but go over them with a few touches of sap green, which will subdue a ruddy effect immediately. Stipple with a light tint of blue over the pupil of the eye. Observe the light spot that strikes on the most prominent part; leave it as light as you can. Heighten the touches at the end of the eyes nearest

the nose with a little vermilion, and blend the lightest part of the flesh between the eyes and the eye-brows into the shadows with a flesh tint of vermilion mixed with sap green : with this tint the markings under the eye may be strengthened. The shadow on the dark side of the nose may be stippled at the edges toward the light flesh with a light grey tint, formed with indigo and vermilion. The dark tint may be stippled with a tint of lake and Indian ink. It is impossible to point out by words every tint required on the shadowed side of the face ; suffice it that the stippling must become more grey as it approaches the back-ground : the face will by this mode of handling appear to project in the light part. The lips may now be heightened with carmine on the dark part. Stipple the shade at the corner of the lips with the tint formed with vermilion and sap green. It is dangerous to use

grey tint in the lower part of a female face, as it gives it a masculine appearance. The shadows under the chin may be stippled with lake and Indian ink. The light flesh tint is formed with vermilion and yellow ochre. The shadows on the ear may be stippled with a light tint of Indian red, and in the darkest part with lake. Every part of the face will by this time be finely stippled over with the proper colour, and the likeness secured.

It will now be necessary to proceed with the drapery, so that every part of the picture may be advanced to the same state preparatory to the third and last sitting. The sitter need not be detained while the drapery is being painted; but be particular in drawing the folds of the crimson robe. Mark where the strong lights fall upon the white satin dress; also where the shadows of the jewelry appear on the neck. The sitter may now be

released, as sufficient advance has been made to proceed without her till the next sitting.

The principal objection made by persons to sit for their portraits is the tediousness of the sittings. Artists have, therefore, wisely abridged the time of sitting by painting drapery, &c. from a dressed lay figure during the intervals between the sittings. The figure being dressed, dispose the drapery as nearly as possible as it appeared upon the sitter. The crimson robe is first tinted all over with a bright wash of lake ; when this is dry, the broad folds are stippled with broad touches of lake and Indian ink ; the dark touches within the folds are indigo and lake. The whole is then stippled with a bright tint of lake, and the dark parts are heightened with a varnish of gum arabic. The fur is ermine ; this is stippled with lines or hatches ; the dark touches are made with

tint of sepia and ochre, as the shadows of white are always warm. The light parts are the colour of the ivory heightened by a few touches of white. The dark spots are stippled with Indian ink. Great nicety and observation are required in painting satin; it has a glazed surface, which reflects the colour of objects placed around it. The large masses of shade are first washed in with a tint of Indian red and indigo. This must be very light, as it is only to form the middle tint. The darker shadows are washed upon this with the same colour. Almost every fold in satin will produce reflected lights; these must be left the colour of the ivory. The brightest part may be heightened with touches of white, and the whole blended and softened with fine stippling with a warm neutral tint; but this of course must not be carried over the white.

The jewelry will require great care. The

principal art consists in making it sparkle by producing great contrast of light and shade and very strong reflected lights. The middle tint of the diamonds may be formed with a neutral tint of Indian red and indigo. The dark touches are Indian ink and lake. On the sparkling light touches of white are given, and in various parts slight hatches of the colour of the back-ground and drapery.

The ivory is now covered, and the whole is prepared for the third and last sitting, when every part of the picture has to be minutely examined. Commence with the hair; give the darkest touches with sepia, heightened with gum arabic. Heighten the light by making very fine touches on the centre of them with the point of a needle; this is called by some persons a trick, and not painting; but you have a right to use every means in your power to produce effect. At the second sitting having gone over every

part separately, at this you have to balance the whole by strengthening or softening the shadows, and by adding the touches of white upon the eyes, touching the darkest part of the eyelids, and also the nostrils, with lake. Round the lips with carmine, and with the same beautiful colour finely stipple the cheeks in those parts where colour is required. Add the delicate flesh tint to the neck, and blend it with the dress. Heighten and improve the drapery from the sitter, and do not leave the picture until every part forms a whole, nor until you have a thorough confidence that you have produced an animated likeness. Even in this state it ought not to be exhibited. Let the sitter receive your thanks and her release, but do not shew the picture until it is in the frame or the case, as glass acts like varnish on the painting, and greatly improves its appearance. Nor does a splendid frame detract from the beauty of the work.

CHAPTER VIII.

FLESH-TINTING.—PAINTING ON VELLUM.—

CRETA LEVIS.—DESIGN AND CHARACTER.

THE directions given in the preceding lessons will convey to the student an idea of the progress of a picture on ivory, whatever the subject may be that may come under his notice, varying of course the form and colour of the different sitters according to nature.

The Infant Bacchus, *plate IV.*, is a pleasing subject for practising delicate stippling. The figure should be correctly drawn on paper, care being taken to make the outline strong enough, when placed beneath the ivory, as directed in the preceding chapter,



to be seen through it. This outline should be traced upon the prepared surface of the ivory with a light neutral tint formed with lake and Indian ink. The touches must be made with a fur sable pencil, and should be short hatches or dots, never a hard continued line ; if the tint is kept light, it is not necessary to make them particularly fine. The shadows may be formed with the same tint. The hair is tinted with a light wash of yellow ochre, the back-ground with light touches of indigo, and the outline of the vessel with sepia ; the grapes with a light tint of Prussian blue, the vine-leaves with a light tint of gamboge and blue. The ground is a light wash of burnt sienna. The whole subject being drawn and thus slightly tinted, it is said to be in dead colour. The tinting of the figure should be commenced by delicately stippling a light tint of vermilion over the face, care being taken to leave the colour of the

ivory for the light parts. As the stippling approaches the outline, it should gradually blend with the back-ground, that the form may be preserved without discovering any hard outline. The stippling with vermilion may be taken over the whole of the figure. The touches under the eyelids, the dark parts of the ear, and the hands and feet are a strong tint of lake and Indian ink. Delicate stippling of a light tint of indigo will be required under the eyes and on the neck. The hair is shaded with sepia. The golden vase is tinted with gamboge and lake. The vine-leaves are strengthened with lake and burnt sienna; the grapes with dark touches of lake. The back-ground must be stippled quite even with a light tint of blue; as also the iris of the eyes of the figure. The pupil of the eye is a dark touch of lake and indigo. The cheeks and lips are stippled with carmine. The darkest parts of the picture are

strengthened by touching them with gum arabic. The picture will thus be completed.

Formerly painting on vellum was more practised than at present. The great care taken in the preparation of card-board, and the finer cutting and large size of ivory leaves, have nearly superseded the use of vellum in miniature painting; it is now chiefly used by herald painters. It may, however, be used with advantage if a picture of a large size is required. It should be free from spots, of one colour throughout, and sufficiently transparent for lines drawn on paper with a pencil to be seen through it. The directions already given for painting on ivory will apply to painting on vellum. The tints forming the shadows may be washed more freely on the latter, and it will require less stippling; but paintings on it will never look so highly finished as those on ivory. Some old miniatures on vellum have been

touched upon with wax crayons of various colours; the tints are durable, have a soft pleasing effect, and give an appearance of high finish with little trouble. The great difficulty at the time existed in the preparation of the crayons. That difficulty is now obviated, and wax crayons under the name of *creta-lævis*, or soft chalk, of every tint required for miniature painting, are now prepared, and may be purchased at the stationer's. Those who use them will find that they work better over a drawing previously tinted than on the white paper or vellum. The dark touches with the crayons may be heightened with a few touches of strong gum-water.

In the directions for drawing on cardboard the student was advised to leave the dress of the two figures in *plate I.* in outline without colour, that the tinting on the faces might not be overpowered by the dark co-

lours of the coats. This advice will not apply to more finished pictures. A black coat is formed by floating on an opaque colour made by mixing Indian ink with flake white. When this colour is quite dry, the dark touches forming the collar of the coat, the lappels, and the buttons, are made with touches of strong gum-water. A blue coat is painted by floating an opaque wash of indigo over the whole of the space required; the dark touches are formed with gum. If the buttons are gilt, they are first formed with a middle tint made with king's yellow and Indian red; the dark touches upon them are made with burnt sienna, and the bright light on the edge of the buttons with clear king's yellow.

Scarlet coats are formed with a strong tint of vermillion; the shadows with lake and Indian ink, touched in the deepest parts with gum.

Gold lace, epaulets, &c., for regimentals are painted in the same way as the gilt buttons. No precise directions can be given for painting any shining metallic substance, as the colours vary according to the hue of surrounding objects; but the learner who can draw and colour the human face according to the directions already given, will find no difficulty in depicting glittering objects either on ivory or vellum.

In the preceding lessons the mechanical part of the art of miniature painting has been amply detailed; but as the learner proceeds in the pursuit, he will discover that he has more to learn than the drawing and colouring the human face with tolerable accuracy. To produce an animated and pleasing likeness, he must endeavour to portray the





mind and character of the sitter. It is this superior power that distinguishes the talented artist from the host of mediocre miniature painters. Sir Joshua Reynolds, Sir Thomas Lawrence, and other celebrated artists attained eminence by their knowledge of this important branch of the art of portrait painting; and the student will derive great benefit and gratification from studying the expression and position of the figures in the splendid pictures of the best masters. When he cannot get access to them, the prints from the engravings will, with the exception of colour, answer the same purpose. The limits of this Manual will only allow a glance at this subject.

The example given in *plate V.* will illustrate what is meant by studying the character and position of the sitter. If the lady had been drawn looking directly forward, the painter might have produced a

formal inanimate likeness; but wishing to portray the likeness of a lady famous for her musical talent, he drew her looking at a more attractive object than himself. Her hand resting, as it does, on the guitar ready to join the harmony at the precise moment, we can easily imagine her delighted at the performance of a beautiful air. Character is here added to likeness, and the picture is consequently greatly increased in value.

Plate VI. contains three outlines of heads of eminent characters. No. 1 is the head of Captain Cook, the celebrated circumnavigator. The spirit of discovery seems seated on his brow, and we can fancy him anxiously surveying the horizon to catch the first glimpse of some unknown island.

No. 2 is an outline of the justly celebrated William Penn, the founder of the State of Pennsylvania in the United States of America. What artist would think of painting



this just and pious man in a light frivolous position?

No. 3 is the head of the Rev. Laurence Sterne. Who that looks on this arch wag-gish face would think it was that of a reverend divine? The painter, feeling that the reverend gentleman was better known and appreciated as a humorous writer than as a clergyman, took no pains to represent the dignity and solidity of the latter character, but directed his attention to the delineation of the witty author of *Tristram Shandy* and *The Sentimental Journey*.

With these illustrations we close our remarks upon character, trusting that sufficient has been said to direct the attention of the student to this important part of the subject.

CHAPTER VIII.

CARICATURE.

THE introduction to a singular essay on the art of drawing caricatures and comic painting, written by the famous antiquary Captain Grose, and inserted in the first volume of the Antiquarian Repertory, so exactly describes the proper object and aim of the caricaturist, that we cannot do better than transcribe a part of it, previous to our entering upon the rules for drawing caricatures.

“ The art of drawing caricatures is generally considered as a dangerous acquisition, tending rather to make the possessor ridiculous than esteemed; but it is certainly an unfair mode of reasoning to urge the abuse to

which any art is liable as an argument against the art itself.

“ In order to do justice to the art in question, it should be considered that it is one of the elements of satirical painting, which, like poetry of the same denomination, may be most efficaciously employed in the cause of virtue and decorum by holding up to public notice many offenders against both who are not amenable to any other tribunal, and who, though they contemptuously defy all serious reproof, tremble at the thought of seeing their vices and follies attacked by the keen shafts of ridicule.”

The worthy Captain then enters upon the directions for drawing caricatures, by stating that the student should first learn to draw the human head from plaster casts, and from life ; that this is certainly very proper advice will be obvious to all that attempt caricatures without the initiatory practice : none

but an artist that can draw the human face and figure with freedom and accuracy has the slightest chance of success as a caricaturist.

The merit of a caricature depends on preserving the likeness of face and figure as nearly as possible, giving the features the serious or ludicrous character you wish them to represent, and drawing the figure in the performance of the most ridiculous actions ; for instance, should one of the civic dignitaries, enveloped in his official costume, be represented dancing a jig in the street, the joke would not be heightened by destroying the identity of the dancer by the distortion of his features.

Hogarth has been called a caricaturist ; but he was an accurate delineator of human nature in every sphere of life. In the well-known picture of the Enraged Musician, the humour is displayed, not by distorting the

features of the various characters in the composition, but by contrasting them with each other. The anger and vexation exhibited in the countenance and gestures of the musician, tell us at a glance what is the purport of the scene which the artist intended to delineate. It is in subjects like this that Hogarth's extraordinary skill was chiefly displayed; for his great merit consists in the power he possessed of shewing the effect of the passions not only on the features of the face, but also on the whole form and figure. Artists that desire to practise the art of caricature, cannot do better than study the productions of Gilray, the celebrated political caricaturist, whose animated groups of public characters, that were the principal actors in the political changes that took place at the conclusion of the American war and during the progress of the French revolution, may be almost termed historical

pictures, so admirably has he preserved the likeness and manners of the individuals introduced into those exquisite graphic satires.

There have been no political caricatures of importance, since the death of Gilray until the appearance of the animated sketches produced by an artist of the present time, who pleases to communicate with the public under the initial letters H. B. This artist is endowed with the genuine spirit of caricature : the resemblance of face and figure of the individuals he presents to public notice are perfect ; he uses no unnatural distortion of features—no vulgar amplification of personal deformity. It is the ludicrous situation and employment of the various characters that forms the barb of the polished shaft of H. B., and produces the good-natured laugh from the gratified spectator.

We frequently hear people, who know nothing of the art, talk of “ hitting off ” the

resemblance, as if the sketchy likenesses of Gilray, H. B., and others, were not previously studied, and numerous outlines of the head formed, altered, and amended, before the one that is allowed to pass appears before the public. The amateur artist that wishes to produce caricatures, must proceed precisely as directed in the lessons given on drawing in the preceding pages of the Manual. The proportions of the head shewn in *plate 7*, are the same as in the diagrams at pp. 9 and 11.

No. 1 is a caricature profile of the Right Hon. William Pitt. The head is divided naturally, but as the sharp angular nose was the most remarkable feature in the face of this eminent statesman, it is slightly elongated.

No. 2 is a good-natured caricature of the Duke of Wellington. In this the nose is the feature most amplified, while in No. 3,

an ill-natured profile, the mouth and forehead are most marked; yet they are still kept nearly in their proper places. The same remark will apply to the blubber lips of the Negro, No. 4, and to the thin lips of the Lawyer, No. 5. There are some persons whose faces are so formed as not to admit of a caricature likeness being produced in profile; their peculiarities are in the eyes or mouth, as may be seen in the heads marked Nos. 6, 7, 8, 9, and 10.

The same rule extends to the proportions of the human figure. Whether the man or woman be tall or short, stout or thin, the limbs, however distorted, must be in their proper places, otherwise the object will not look like a human figure. This is the reason why ill-drawn caricatures fail in their effect. The Active Lad, and the Lady and Gentleman, taken from the 34th No. of that excellent hebdomadal magazine of wit and carica-

ture, called Punch, though in comic positions, are all properly proportioned.

Caricatures on general subjects, and unconnected with individual likeness, depend greatly on strong contrast or opposition. Every person introduced should be employed in that office or business for which he is least adapted, either by age, size, or profession. Grose remarks truly, that contrast alone will sometimes produce a ludicrous effect, although none may exist separately in either of the subjects. Suppose, for instance, two men walking together, both equally well made, but one very tall, the other extremely short,—they would not escape the jocular remarks of the passers-by, although alone either of them might have passed unnoticed.

In conclusion, if the student should feel desirous of attempting this branch of the art, it is incumbent upon him to avoid making it

